

THANKSGIVING!

Due to the Thanksgiving holiday, there will be no issue of *The Acorn* next week. Look for our last issue of the semester coming out December 4. The winner of this week's CD case is Jen Kardux. Congratulations!

The Acorn

The student newspaper of Drew University

Celebrating 70 years
1928-1998

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IRAQ: Ex-UNSCOM weapons inspector raises concerns over UN and US handling of Iraqi disarmament missions

Carrie Richards
News Editor

The missions to disarm Iraq that have been carried out since the Persian Gulf War have been fueled not by a desire to make the world safer, but out of ignorance and irresponsibility, according to Scott Ritter.

The former Chief Weapons Inspector for the United Nations Special Committee on Iraq, who spoke Wednesday night in University Center 107, resigned in August in protest of the inability of the United Nations and United States to come to a proper agreement with Iraq.

The last straw for Ritter came when President Clinton signed a statement written by Secretary of State Madeline Albright, Secretary of Defense William Cohen, and other top officials that said Ritter's work was becoming too controversial and confrontational, pushing the United States into a war it did not want to fight. Ritter was further asked to give Iraq's weapons situation a "clean bill of health."

"I won't be a part of this," Ritter told them, promptly leaving his post. "I could have gone quietly but I feel very strongly about this," he said. "I feel obliged to speak out."

Protesters in UC 107 began calling out, "Liar! Liar!" near the end of Ritter's talk. They accused him of representing the CIA and oil companies and of taking money away from hospitals and housing to fund the Iraqi offensive.

"I'm glad this happened," Ritter said. "This shows how emotional this issue is, and how it should be addressed in a rational, cognizant manner."

Ritter said the UN has been involved in what he calls "the arms control equivalent of war" since August 1990, when Iraq invaded



CARRIE RICHARDS
"I'm here to present the facts so you can be involved." Ritter spoke of his experiences in Iraq, drawing the protest of some audience members.

Kuwait. At that time, he said, the world community faced an aggressive nation possessing weapons of mass destruction. He defined weapons of mass destruction as biological weapons, nuclear weapons, and long-range ballistic missiles.

Iraq did not respond to the economic sanctions the UN member nations placed against it in 1990, nor to the threat of military action if it did not withdraw from Kuwait, Ritter said.

In April 1991, the UN Security Council passed Resolution 687, which specified that total disarmament was a precondition for termination of the Gulf War. This resolution created the special commission, UNSCOM, which the UN didn't expect to be in existence for longer than six months.

The sanctions remained in place to force Iraq to comply with disarmament, Ritter said.

The UN charged Iraq to issue a declaration of the number and type of weapons it possessed. The special commission was to then verify

this declaration before the sanctions were to be lifted.

Iraqi president Saddam Hussein issued a declaration denying the use of some weapons programs he was known to have used and underplaying others. The UN then told the special commission their task was to seek out and discover where the Iraqis had hidden their weapons.

Ritter said the special committee then embarked on a process which would continue until the present. This process began with United States satellites detecting weapons components not accounted for on Hussein's declaration. When weapons inspectors tried to enter these sites, they found armed guards in their way.

"This was not verification. This

See IRAQ, Page 2

Students unite for condemned prisoner

Charles E. Toms
Photography Editor

Approximately 45 Drew students attended a discussion in Lewis House last Tuesday on death row inmate Mumia Abu-Jamal. Abu-Jamal is a world-famous prisoner in Pennsylvania who was sentenced to death for the alleged murder of a police officer in 1981.

The discussion was run by Uhuru, a self-described African revolutionary nationalist organization, located in East Orange, N.J. Uhuru, which means "freedom" in Swahili, has been in existence for two years.

The meeting began with a talk by Rodney Jackson, one of the five founders and members of the organization's steering committee, who introduced Abu-Jamal's case. Jackson explained that for the second time in his life Abu-Jamal is facing imminent execution.

Abu-Jamal was scheduled to be executed on August 17, 1995. However, 10 days before his scheduled execution, he received a court order granting him a stay of execution.

When Tom Ridge ran for governor of Pennsylvania, he campaigned for increased use of capital punish-



www.secdirect.com/CAPITAL/PJLJ4167/INDEX.HTM
Abu-Jamal is sentenced to death for a 1981 murder of a police officer.

ment. Jackson commented that because Ridge has now been elected governor, it seems likely that Abu-Jamal will soon receive another death date.

The members of Uhuru showed the audience a film biography of Abu-Jamal and circulated a petition in support of Abu-Jamal.

Abu-Jamal's career in advocating racial equality began when he took part in a protest at a school board meeting in Philadelphia, supporting the idea that Benjamin Franklin High School should be renamed Malcolm X High School. The film stated that the Philadelphia police, led by Commissioner Frank Rizzo, attacked the demonstrators.

In 1968, Abu-Jamal protested when George Wallace, a pro-segregation presidential candidate from the American Independent party, came to Philadelphia. At this protest, the film attests that the police badly beat Abu-Jamal and had him arrested for aggravated assault of a

See UHURU, Page 2

Kuumba celebrates African history

Lara Shaljian
News Writer

Last weekend, Kuumba celebrated African Emphasis Week-end, a three-day-long series of events focused on African heritage and culture.

"The purpose of African Emphasis Weekend," Kuumba Co-chair Ngina Wiltshire said, "is a concentrated weekend of events based on actual African culture instead of just African-American culture."

Kuumba sold tickets and arranged for buses to take Drew students each day to the scheduled events, all of which took place in Newark.

The first event was an evening at the New Jersey Performing Arts Center on Friday, Nov. 13, where the students attended Hannibal Lokumbe's "African Portraits," a combination of chorus and orchestra.

Kuumba Treasurer Melissa Vargas said the purpose of the performance was "to show the history of African-Americans through song and music."

The show opened with music by the Afro-American Symphony. Next was a performance

by the Newark Community Chorus and the Jubilee Singers of West Minister Choir College.

The main portion of the evening consisted of the performances of several soloists who sang about the lives of African-Americans throughout history. The songs represented snapshots in time from life in Africa up to 20th century America.

The events depicted in song ranged from the Middle Passage to a slave auction to modern blues pieces. One of the soloists was Cissy Houston, mother of Whitney Houston, whose song portrayed a female slave who lost her daughter in a slave auction.

The students enjoyed the reception at the NJPAC that followed the show and then returned to Drew.

Saturday, Nov. 14, students went to Newark again for the Ghanaian Kinte Exhibit at the Newark Museum. Entitled "Wrapped in Pride," the exhibit focused on the cultural significance and uses of the Kinte cloth, a fabric which originated in the country of Ghana.

According to Wiltshire, the Kinte cloth was traditionally worn only by royalty in Africa,

but it has now become devalued through its commercialization.

Today it is available throughout Africa and even in the United States. Professor of History and African-American Studies Lillie Edwards moderated a discussion on the Kinte cloth following the exhibit.

Kuumba's final event of the weekend was Sunday services at Newark's New Hope Baptist Church. Following the services, the students had lunch at J.E.'s, a Soul Food restaurant in Newark.

African Emphasis Weekend represents just one of the many events Kuumba organizes throughout the year to promote the significance of African culture.

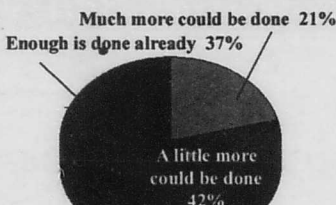
"Kuumba tries to educate the Drew community about the importance of African history in America and to have events on campus to create awareness among all Drew students," Vargas said.

The next event Kuumba plans is the pre-Kwanza celebration scheduled for 6 p.m. Dec. 3 in University Center 107. This night of dinner and dancing is free and open to the entire Drew community.

The Acorn Weekly Survey

this week's topic:
Ethnic relations at Drew

Do you feel enough is done on campus to encourage the peaceful coexistence of different ethnicities?



For more survey results, see Page 7

NEWSBRIEFS



Correction

Last week, *The Acorn* printed a story on the new women's studies major. This story quoted Professor of English Wendy Kolmar as saying that the new major would be Drew's fourth or fifth largest. This was inaccurate. The women's studies minor is the fourth or fifth largest minor.

The article also said that the Graduate School offered a women's studies concentration in conjunction with its English degree when actually it can be received with most graduate degrees.

Alumni host party

Good news if you are a Green Key Tour Guide or Student Ambassador. The Undergraduate Relations Committee for the College Alumni Association Board of Directors is sponsoring a celebration Saturday evening from 5 to 8 p.m. in Great Hall.

This party is to honor tour guides and ambassadors for the work they put in throughout the year. The students will enjoy a dinner followed by a performance by a band.

Study abroad scholarships

Juniors and seniors: if you plan to study abroad and are interested in entering into a position of national security or the field of higher education, you may be able to obtain funding for studying abroad.

The National Security Education Program funds scholarships for students pursuing the study of languages and cultures typically under-represented in study abroad programs.

If you are interested, stop by the International and Off-Campus Programs Office, Brothers College 115, no later than Dec. 1. Or, visit the NSEP home page at www.ite.org/nsep.

January housing reminder

Don't forget that applications for January Experience 1999 are due in the Housing Office on the lower level of the library by Dec. 7. The fee for the month's housing in Haselton and Baldwin Halls is \$540. A \$50 deposit is due with the application.

Thanksgiving break

Residence halls will close at 12 p.m. on Wednesday and re-open on Sunday, Nov. 29 at 12 p.m. You do not need to unplug your appliances while you are gone.

IRAQ

from Page 1

was not arms control," Ritter said. "This was obstruction and non-compliance."

In September 1991, the UN brought Ritter, who had been a soldier in the Gulf War, into the project to set up an intelligence unit as part of the special committee. Ritter said he requested information on Iraqi weapons from 135 nations' governments. Fewer than 10 nations helped him.

Four years later the team was no closer to finding Iraq's weapons of mass destruction when an ace fell into their laps. Hussein's son-in-law, Hussein Kamal, one of the original creators of some of Iraq's weapons programs, defected.

According to Ritter, Kamal told the team that Hussein himself was controlling an apparatus specially designed to conceal weapons from the UN committee.

At this point, Ritter said, the special committee made Hussein its target, rather than the weapons themselves. He said the Executive Chairman of the Security Council authorized the committee to run special intelligence operations. They would no longer be asking governments for

help in collecting information. They themselves would become intelligence collectors.

"We did this knowing that we were mandated by the Security Council to disarm Iraq," Ritter said. "We did this knowing that I can operate freely in Iraq only with the authorization of the Executive Chairman. We carried out this new task confident that we were in accordance with the mandates given to us by the world body."

Between 1995 and 1998, Ritter said, the team had tremendous success identifying who was hiding weapons and where, and what kind of weapons they were hiding.

The sites where the Iraqis hid documents and weapons didn't just include military bases, Ritter said, but also orphanages, schools, and mosques.

When the team tried to expose the weapons it had found, it encountered the same kind of roadblocks from the Iraqis that it had in past years. When requesting the Security Council for a resolution ordering the sites to be opened to the special committee, Ritter said, the team found its findings too confidential to share.

"The Security Council wanted to know why we wanted access to these sites, but ... we were operating above the law," Ritter said. "It

was a self-destructive process."

The Security Council began to question the committee's motives. "We were fighting a war on two fronts," Ritter said. "This is a losing battle."

He said the special committee was so fanatic in its efforts to disarm Iraq because it had been so successful and had accomplished so much in Iraq. "The world should be proud of our work," Ritter said.

While the committee was working in Iraq, he said, it had managed to destroy the bulk of the weapons of mass destruction, rendering the nation unable to attack, and no longer a clear and present danger.

"What they do still have is the seed stock, the know-how, tools, and ability to make weapons," Ritter said. "Within six months they could reconstitute their programs."

He said the Iraqis still have some weapons of mass destruction in their possession. "We have not known what the totality of the hiding is," he said. "We have been deceived by a seven-year web of lies."

When the special committee presented its findings to the members of the Security Council, the response was, "If you come at us with this, they'll never be compliant. Find the most important offenses," Ritter said.

"The resolution stated that 100 percent of weapons had to be destroyed before sanctions could be lifted," Ritter said.

He went on to say that he hoped the sanctions would be lifted as soon as possible, but that they couldn't be lifted irresponsibly. "There wasn't a day I was in Iraq when I wasn't sickened by what I saw," he said. "But should we ease their suffering by hurting the rest of the world?"

Ritter urged those in attendance to formulate their own opinions on the future of American involvement in Iraq and let their representatives know. He stressed that people can shape foreign policy.

"The people in Washington don't have a clue about Iraq policy or a vision of where they want it to go," Ritter said. "Congress is paralyzed on the issue, and they don't know what percentage of their constituencies support involvement in Iraq."

Personally, Ritter said, he would advise President Clinton to use ground forces against Saddam Hussein and that the president should fully explain the situation to the American people.

Even if all of Iraq's weapons of mass destruction were destroyed, Ritter said, the nation would retain its combat aircraft, tanks, and chemical weapons.

UHURU

from Page 1

police officer.

That incident led Abu-Jamal to help found a chapter of the Black Panther Party in Philadelphia, since he believed that blacks in America lacked power. The Black Panthers were a militant black organization which promoted self-reliance and self-defense among African Americans.

Jamal was a Minister of Information for the organization, and in 1970 he joined the staff of the Black Panther national office. Abu-Jamal's lawyers discovered that because of his politically radical activities, he had been under Federal Bureau of Investigation surveillance since age 16.

After the disbanding of the Black Panther Party, which the film attributed to FBI activities, Abu-Jamal helped start the MOVE organization. In 1978, a MOVE member was involved in a shoot-out with the Philadelphia police, which resulted in the death of a police officer. As a result of the shoot-out, nine MOVE members received long prison sentences.

The film stated that the Philadelphia police, under Rizzo's direction, fire-bombed MOVE's headquarters and a two-block area around it, killing 11 people, including five children. TJ Whitaker, one of the Uhuru members present at the meeting,

said, "[The Branch Davidian headquarters] in Waco was not the first time the government turned against its own people."

Abu-Jamal said that while driving on December 9, 1981, he witnessed a police officer beating his brother, who had been stopped for a traffic violation. In the aftermath of highly disputed events, both Abu-Jamal and the police officer were shot. Abu-Jamal was sent to the hospital critically injured, while the officer's injuries were fatal.

Abu-Jamal was tried and convicted of first-degree murder and sentenced to death. His supporters say that the jury had been rigged so that blacks were excluded, while individuals known to be prejudiced against blacks were allowed on the jury.

His supporters also state that Judge Sabo, a member of the Fraternal Order of Police, was biased against Abu-Jamal from the beginning of the trial. "Judge Sabo is an asshole. He excluded witnesses for wearing T-shirts," Whitaker said.

There were also questions about the scientific background of the case. A neutron activation test—a common test used to determine if a person has shot a gun recently—was not performed on Abu-Jamal. Moreover, Abu-Jamal's supporters are suspicious because the fatal bullet has since disappeared from police files.

Since his incarceration, Abu-Jamal has written two books: *Live*



CHARLES E. TOMS

Uhuru, an East Orange "African nationalist" organization, is one of several groups which support a new trial for Mumia Abu-Jamal.

From Death Row and Death Blossoms. Abu-Jamal is in solitary confinement at Huntingdon Prison in Pennsylvania, which his supporters say is the result of writing those two books.

Currently, 37 states allow the death penalty. Whitaker said, "The Jamal case is what the death penalty is about. If you close your eyes and think about what's going on, it sounds like something from Nazi Germany or fascist Italy. But the United States is the country in which it's happening."

Abu-Jamal has received support from many people and organizations, both in the United States and abroad. Most notably, South African leader Nelson Mandela, a former president of Germany, and

members of the Danish Parliament and Japanese Diet have called for a new trial for Abu-Jamal.

A movie about the Abu-Jamal case, *A Case for Reasonable Doubt*, was broadcast by Home Box Office in 1996. Although it was canceled after protests, National Public Radio agreed to broadcast 12 tapings of Abu-Jamal while on death row.

After the film, Uhuru conducted a question-and-answer session about the Abu-Jamal case. Senior Maika Yamamoto, one of the students who invited Uhuru to Drew, stated, "[Abu-Jamal's death-date] could be set at any time. People at Drew don't know what's going on."

Study in Costa Rica

The Organization for Tropical Studies (OTS) and Duke University offer field-oriented, science-based undergraduate semester abroad and summer programs in Costa Rica. Students earn credit hours in tropical ecology, environmental science and policy, field research methods, and Spanish language and culture.

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The Acorn subscribes to a newspaper service called U-Wire, which provides a forum for college newspapers around the country to keep up to date with what is going on at other schools.

Weapons forum held at Stanford University

Joanne Wu

The Stanford Daily (Stanford U)

STANFORD, Calif., Nov. 18 (U-WIRE) — Although most Americans are blissfully unaware of the problem, biological and chemical weapons remain a major threat to our nation. To discuss the issue, the Hoover Institution Conference on Biological and Chemical Weapons assembled a spectrum of experts from scientific, political and medical backgrounds.

Last night, Director of the Central Intelligence Agency George Tenet was scheduled to speak on the role of the intelligence in protecting against biological and chemical weapons.

However, further emphasizing the serious danger of biological and chemical weapons, Tenet was forced to stay in Washington, D.C. to help deal with the crisis of Iraq's noncompliance with United Nations weapons inspectors.

John Gannon, chair of the National Intelligence Council, spoke at the Faculty Club in Tenet's place.

"We recognize that biological and chemical weapons are not just a wartime concern, but a clear and present danger for us at home and abroad. America's prestige and high profile as a global power make us the world's biggest and most dispersed target," said Gannon.

Many countries have now attained the capacity to build biological and chemical weapons, and many others are actively pursuing the technology.

"These countries see biological and chemical weapons as the best means to counter overwhelming U.S. conventional military superiority," explained Gannon.

"We recognize that biological and chemical weapons are not just a wartime concern, but a clear and present danger for us at home and abroad.

"America's prestige and high profile as a global power make us the world's biggest and most dispersed target," said Gannon.

America also faces the threat of growing numbers of terrorist groups with biological and chemical weapons capabilities. "Many such groups, like Osama bin Laden's, have international networks," said Gannon. "That adds to uncertainty and the danger of a surprise attack."

Weapons, along with methods of implementing them, are growing more potent.

"Rapid advances in biotechnology will yield new toxins or live agents... that will require new detection methods and vaccines as well as other preventative measures," said Gannon.

"Meanwhile, we are worried that several countries of concern will weaponize biological and chemical warheads for ballistic missiles."

Because biological and chemical weapons pose such a major danger to America, the CIA is maximizing its efforts to protect the nation.

"Intelligence is all about ascertaining the capabilities — and even more important — the intentions of one's adversaries," said Gannon.

But the United States cannot solve the world wide problem of biological and chemical weapons proliferation on its own.

"We need to reinforce the message that non-proliferation efforts do not benefit the United States alone — they benefit everyone on the planet Earth."

The Real World

This week in the nation and world...

• Starr testifies

Independent Counsel Kenneth Starr defended his investigation of President Clinton on Wednesday. He appeared before the House Judiciary Committee for 10 hours in a markedly partisan interrogation.

Starr began his testimony with a statement that lasted over two hours in which he asserted that Clinton committed perjury and obstructed justice to conceal his relationship with Monica Lewinsky.

Also in his statement, Starr cleared Clinton of any connection to the firing of White House travel office workers in 1993 and the filing of FBI files in 1996.

He said he had been close to filing an impeachment report with Congress late last year regarding the Whitewater scandal but didn't have sufficient evidence.

Committee Democrats began asking about Starr's investigation tactics and accused Starr of being a "federally paid sex policeman."

While this was the United States' third presidential impeachment inquiry, Starr was the first witness to testify in an open Judiciary Committee session.

• West Bank land transfer

Israel's Cabinet finally relented today, agreeing to comply with the West Bank troop removal agreed upon between Israel and Palestine last month in Maryland.

In the first Israeli transfer of land to Palestine in nearly two years, 44 square miles of the West Bank — which had been under sole Israeli control — will become jointly controlled.

One hundred sixty square

miles of the region will be transferred from joint control to sole Palestinian control.

Israel is also planning to release 250 Palestinian prisoners.

• Japan's economic woes

President Clinton was halfway across the world while Congress was conducting his impeachment inquiry.

Participating in a nationally televised town hall program, Clinton told Japan not to be discouraged by its worst recession since World War II. He encouraged the weary nation to open



its markets up to American goods.

American-Japanese relations have been strained by the latter's recent economic and trade problems. The Japanese government also fears that the U.S. is beginning to favor China over Japan.

Prime Minister Keizo Obuchi and his Liberal Democratic Party recently unveiled a new \$195 billion bill of spending and tax cuts. They plan to pump the money into the thirsty Japanese banks and economy.

• Space station progress

A Russian proton booster rocket

took off this morning from Kazakhstan, carrying the first piece for the planned international space station.

Zarya, a 41 foot, 24 ton module, will be installed in the early stages of the station's construction as a tugboat.

The space station is the result of the collaboration of 16 nations and is a replacement for the failed Russian Mir. It is expected to be complete by 2004, and should house astronauts and cosmonauts for at least 15 years.

The bill for the station runs over \$40 billion, with the United States footing over half of it.

• Sosa NL MVP

Sammy Sosa beat out home-run champion Mark McGwire to take the title of National League Most Valuable Player.

Sosa, who plays for the Chicago Cubs, received 30 out of 32 votes and 438 points from the

Baseball Writers' Association of America.

McGwire received the remaining two votes and 272 points. The two writers who voted for him write for the *St. Louis Post-Dispatch*. McGwire plays for the St. Louis Cardinals.

Sosa hit 66 home runs this season, McGwire 70.

• Local weather

Friday — cloudy with rain, 58/42. Saturday — mix of sun and clouds, 48/33. Sunday — mostly sunny, 52/40. Monday — partly cloudy, 61/42. Tuesday — partly cloudy, 54/42.

President Kean will hold his last open office hour of the semester Friday, Dec. 4 at 2 p.m.

The last challenge of a socially conscious society?

Depression strikes millions of Americans. Depression is a chronic condition that affects the mind, body, and soul. It is a leading cause of disability and death. It is a disease that can be treated, but it is often difficult to recognize and even more difficult to seek help. The last challenge of a socially conscious society is to ensure that everyone who needs it has access to the help they need. Untreated depression is a serious problem that can lead to tragedy. It is a disease that can be treated, but it is often difficult to recognize and even more difficult to seek help. The last challenge of a socially conscious society is to ensure that everyone who needs it has access to the help they need.

UNTREATED DEPRESSION

The horrors of sexual assault can occur anywhere, even in the most unsuspecting settings. Peer Health Educators would like to call your attention to the full implications of this problem. The Peers have planned a Sexual Assault Awareness Week of programs and activities to spread awareness of the facts about sexual assault and its dangers. Events are as follows:

Friday, November 20th

◆ Display table in the UC from 11 a.m. till 2 p.m.

Sunday, November 22nd

◆ SCREAM Theater in UC 107 at 8 p.m.

-an interactive and educational improvisational group from Rutgers that deals with various issues of sexual violence through its original performances. Following the performance, the performers remain in character to field questions from the audience.

Monday, November 23rd

◆ Display table in the UC from 11 a.m. till 2 p.m.

◆ Sexual Assault Program presented by Peer Health Educators

8 p.m., Hasleton Basement Lounge

-a presentation that breaks down the myths surrounding sexual assault and offers real strategies for protecting one's self

EDITORIAL

Commons gets flagged

The Commons takes a lot of flak from students every year about everything from salad dressings to dirty dishes. Not until this year, however, did the flags become an issue.

What flags, you might ask? Take a look around the Commons the next time you eat there, and check out the assortment of international flags that ring the eating area. Many students who bother to take notice of them don't think twice about them — after all, most of them can only be recognized by die-hard social studies students.

Yet think twice is exactly what the SGA Diversity Committee did when it recently recommended changing the flags. It complains that the flags do not accurately reflect the diversity of the Drew student body, since most of the flags represent European nations.

With all due respect to the Diversity Committee, the intentions of which are certainly noble, aren't there more important things to worry ourselves with than the flags hanging in the Commons? After all, there are students who feel that this entire campus is not nearly diverse enough — that the student body, the faculty, and the courses are all tailored to the majority.

If diversity is in fact a problem here — though there is a significant percentage of the student body which feels it is not — then why aren't we talking about that? Like recommending school uniforms to fix the American education system, changing the flags in the Commons is a surface-level solution to a problem that is vexing and difficult to define.

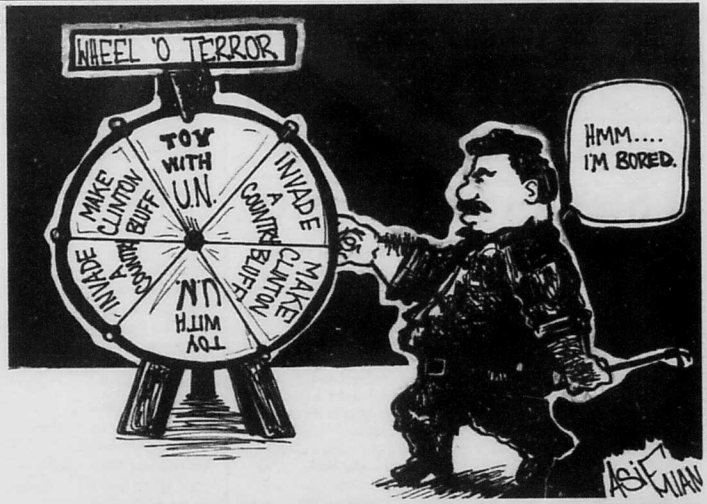
And changing the flags wouldn't be easy. If some additional countries were included in the flag display, that would necessitate the removal of other flags. This substitution might well offend a Drew student from one of the original countries.

What if some countries' flags are not put up at all? Wouldn't that possibly anger some students? Wouldn't it be difficult to include countries representing the heritage of every Drew student?

The flags in the Commons are better off left the way they are. Trying to rearrange them can only lead to conflict, which is the exact opposite of what the Diversity Committee has spent its time and energy trying to achieve.

What needs to be done is for someone to devise more useful outlets for this energy. The Diversity Committee could sponsor panel discussions or meetings dealing with the issue of diversity. It could make a more concerted effort to gather opinions from the students about what exactly the problem is.

A Confederate flag flying in a state office is one thing. Trying to achieve proportional representation in a Commons flag display is quite another. Whatever the solution to diversity problems on this campus may be, changing the flags in the Commons isn't it.



Reader's Forum

Trees can indeed reproduce sexually, contends another concerned student

To the Editor:

In last week's edition of *The Acorn*, a letter appeared in response to Sue Brennan's article entitled "We have plenty of forest already." "A Concerned Student" urged Ms. Brennan to "do some thorough research of the topic before blurring out whatever comes to mind." However, he/she seems to misunderstand the way in which trees reproduce. This student wanted to "remind" Ms. Brennan that trees do not reproduce sexually; we would like to remind "A Concerned Student" that, in fact, they can. While trees obviously do not possess external genitalia, some are capable of reproducing sexually. The clinical

definition of sexual reproduction is the unification of two different individuals' genetic material. This can occur by pollen entering a pine cone to fertilize a seed, resulting in a new pine tree. It can also occur in birch trees, which have separate male and female flowers on the same tree. Moreover, holly trees reproduce sexually with the fusion of a female egg and a small male gamete present in pollen.

So, late at night, when you're walking behind the University Center and you hear some rustling in the foliage, it might not be the Mad Whacker. Our suggestion: pick up a bio book before you continue your "fight for preserving the environment."

Anonymous

Dance spaces tough to come by

Deldre Purcell
Opinions Writer

Have you ever wondered what all that tuition money you are paying goes toward? I think the general answer is that it provides you with the privileges of being a Drew student.

But I think those privileges are rather loosely defined. Specifically, one of the assumptions is that being a Drew student entitles you to the use of Drew facilities.

Yet this is not always the case. As a Drew student and a member of the Dance Club, I can assure you that your tuition does not guarantee anything when it comes to using the facilities available for dancing at Drew.

The logical assumptions when planning a dance rehearsal are twofold, in my opinion: one, that week-ends are a better time for most people to meet, and two, that rehearsals should be held in the dance studio or in the Haselton Room, where there is a danceable surface. However, these two assumptions conflict on the Drew campus.

Here at Drew, when a group of people meet — on a Sunday afternoon for example — to learn a dance for a performance or to choreograph for a class, they find them-

selves in a quandry.

They go to the dance studio and peer in the door to see several dozen little girls clad in black leotards and pink tights with identical buns in their hair who are learning to pirouette. When they go upstairs to use the Haselton Room instead, they are told, "I'm sorry, but we're splitting the class in a few minutes and we'll be using that space too."

So they are forced to dance in the Forum lounge, the Commons concourse, or even the Haselton 4th lounge, all of which are carpeted, not to mention impractical for dancing. And why? Because Drew students are not a priority for using that space.

Another example is that, on any given weekend, a group of people might get together to dance and find themselves thwarted by an unsupervised class in the studio or a group of small children waiting to be picked up after swimming that won't leave the room and won't be kicked out by the Forum staff.

If you try to call the Forum to reserve the space for a rehearsal, you are often given a response of "You want to do what?" from the person on the other end of the line. Is it so much to ask that the dancers on campus be able to use the dance studio?

Moreover, tap dancers at Drew can forget about a dance space. They can't tap on the marley floor of the dance studio, or the precious hardwood floor of the Haselton Room. They rarely have access to the Commons Theatre or the Commons studio because of all the rehearsal time needed for various theater activities. And if they tap anywhere else, they are often told that they are loud and disturbing.

For a tap workshop, we danced in UC 107 on a slippery tile floor because there was no place else for us to do it. Maybe I'm just picky, but I would have liked to learn tap on a surface where I was a little less likely to slip and break my neck if I did a step incorrectly.

So I wonder, if we can't use the facilities that are supposed to be available to us, then what are we paying for? Dance Club can't exist without dancers, and no one can dance without a place to do it, so we aren't paying for clubs. Choreography class doesn't happen without outside-of-class work on dances, so we aren't paying for classes either.

And I can tell you this: if I'm paying for the Drew atmosphere, just let the squirrels take over now, because I hear the hardwood floor of my house calling me home to dance on it whenever I want to.

The Acorn

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2 col. x 3.75"	\$33.00	\$24.75	Free
3 col. x 3.75"	\$49.50	\$37.13	Free
2 col. x 7.5"	\$66.00	\$49.50	Free
3 col. x 7.5"	\$99.00	\$74.25	Free
3 col. x 10"	\$132.00	\$99.00	\$66.00
1/2 Page Horizontal	\$165.00	\$123.75	\$82.50
4 col. x 10"	\$176.00	\$132.00	\$88.00
Full Page	\$302.50	\$247.50	\$165.00

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On Gloria Steinem and handbags

Amanda McPhillips
Opinions Writer

I normally check my voice mail and have nine million messages from nine million different distribution lists that I have no clue how I got on. I usually 3-3-7. But the other day a message caught my attention. It was the message about Gloria Steinem speaking in Summit.

Embarrassing as it is, I don't know a whole lot about the woman. I am familiar with her name, associating it with the women's liberation movement and feminism. Her reputation is immense and even if I can't rattle off her accomplishments I know her as an outspoken champion for women and tend to associate her with radical feminism.

I thought it would be interesting to hear her speak, but call me a sellout to my gender, I wasn't going to make the trek to Summit to see her. I filed away the information and didn't think any more of it ... until today.

I was flipping through the pages of the December issue of *Harper's Bazaar* and as I skimmed the seemingly endless stream of advertising pages in the beginning, a certain Coach ad caught my attention. Who was that familiar face, proudly shouldering a Coach bag in a two-page ad? Who was that mature, confident, self-assured woman gracing the pages of the black and white ad? None other than Gloria Steinem.

The left page has her shouldering a bag and in small print it says, "Gloria Steinem, writer." The next page is a close-up of the Coach bag she is sporting on the previous page, this time with the small print proudly stating, "Ms. Steinem's Coach bag." I might not know a lot about feminism, but I know enough to think it's a little strange that Gloria Steinem is in an ad for a shoulder bag that costs \$248 and is clearly a class and status symbol.

Letting this slide, I continued through the issue until I found an interview with Meg Ryan. In it she responds to criticism of her hopes to play Sylvia Plath in an upcoming movie that chronicles the life of the famous poet. Ryan, according to the interview, would like to play the lead but has taken some heat for it. As interviewer Eve MacSweeney points out to Meg, Camille Paglia (a feminist critic) reportedly had this to say about the idea of Ryan playing Plath: "The prospect is too horrible for words, the cutesy role model who set American women back 20 years wants to play a real woman who helped us forward?" Both of these

incidents illustrate the predicament women often find themselves in today. In an age when sexual harassment causes America's workforce to guard their every breath, with a president who is remembered more for his sexual exploits than for his policy-making, and on the heels of the Clarence Thomas hearings, women are being thrust into what I find a very uncomfortable place.

Nobody wants women to be trampled on, and by no means is sexual harassment justified, but clearly things are out of hand when young elementary school children are suspended for kissing their classmates.

I'll be the first to admit that I'm not sure exactly where I stand on the Anita Hill issue, and when the Monica Lewinsky story first hit the headlines I doubted her word. A feminist—perhaps Gloria Steinem herself—would dare to venture that these doubts of mine are the socially programmed result of a society that teaches us to downplay the word and value of women from an early age.

Maybe they are right, but I'm not ready to say that, at least not yet. I'm warned by people like Naomi Wolf that the media creates an unrealistic image of women, that airbrushing creates bodies unattainable in reality—images that have devastating effects on women. Naomi Wolf even created the concept of "The Beauty Myth" (the title of her book, in fact) as a way to explain the vicious cycle of advertisers using beautiful models to promote the beauty myth, which causes women to buy a magical product that will make them beautiful. The cycle repeats itself when advertisers realize the potential profit in the beauty myth and take advantage of it to promote new products.

I am expected to take all of this in, to swallow it all down, and then I turn the pages of one of the very magazines Wolf warns women about, and in an ad I see Gloria Steinem.

I flip a few more pages and see an intelligent and beautiful woman who is being criticized for trying to take on the dramatic role of another intelligent woman. Worse yet, the criticism is coming from a woman, a so-called feminist nonetheless. Is Meg Ryan incapable of playing the role of such an influential and respected woman because she has a pretty smile? What kind of message is this sending?

I thought the point of feminism was that women could be and do what they chose. While Ryan may have played the roles of "cutesy"

women (whatever that exactly means), that doesn't make her incapable of playing Sylvia Plath. On the contrary, such a role would attest to her talent and versatility as an actress, displaying a depth of character and emotion as well as an inspiring intellect.

Paglia's comment only furthers the ignorant conception that women have to be one or the other: "cutesy" or intellectual; beautiful and fake or smart and "real"; slut or prude. The list goes on and on, reflecting the age-old Eve vs. Mary dichotomy that women have been struggling to escape for centuries.

In a time when women are supposedly more empowered than ever before, their very progress is threatened by the mixed messages women themselves give off. As the child of a stay-at-home mom, I can attest to the puzzled looks that I get when I say my mom's job is homemaker—that's not a job, is it? It's questions like these that make feminism such a hard pill to swallow for so many women, women who take pride—in and rightfully so—in their roles as moms and housewives.

This inconsistency is everywhere. A few years ago I saw an article by Elaine Showalter, the acclaimed feminist literary critic, entitled something to the effect of "The Professor Wore Prada." In it she described how she didn't let her reputation get in the way of her fashion sense, and that Elaine Showalter could enjoy a good shopping trip and not be any dumber for it.

It is this duality of doctrine that is so often criticized by hardcore feminists. Ironically, it is ultimately this duality that serves to unite women. Women must compromise. We are now expected to be there for our children's first steps and still make the six-figure salaries. Realistically, this is a near impossible, if not impossible, task.

In a world with such blurred boundaries, one thing is perceptible through the dense fog. As long as we view one version of womanhood as more desirable than the other (whether it be stay-at-home moms criticizing career moms or vice versa) women will only be pulling each other down under the guise of progress.

Instead women, now more than ever before, need to be bolstering each other up, encouraging each other to shatter dichotomies that inhibit. Keeping this in mind I close the magazine and let my thoughts wander. I wonder what Gloria will wear to the speech—Fendi shoes perhaps—and does Camille Paglia wear Prada?

Other People's Opinions

(not ours)

"I'm astounded by people who want to 'know' the universe when it's hard enough to find your way around Chinatown." —Woody Allen

"If men can run the world, why can't they stop wearing neckties? How intelligent is it to start the day by tying a little noose around your neck?" —Linda Ellerbee

"One good thing about being young is that you are not experienced enough to know you cannot possibly do the things you are doing." —Gene Brown

"It's more fun to arrive at a conclusion than to justify it." —Malcolm S. Forbes

"Everywhere I go I'm asked if universities stifle writers. My opinion is of them. They're a much better seller that could have been prevented by a good teacher." —Flannery O'Connor

"I gave her my heart and she gave me a ... pen." —Lloyd Dobler

(again, not our opinions)

Talk about a heat wave

The last three weeks have seen considerable debate in these pages over whether we live in the University in the Forest or the University in the Lawn. It is a distinction



The Critical Condition

David Faris
Opinions Editor

worthy of debate, but the truth is that we are all residents of the University in the Sauna.

Outdoors, it may be time to don parkas, apply chapstick, and follow the drift of our breath in the air, but inside, it's a virtual equatorial bonanza. Students in dorms across campus strip their heavy clothing and lounge around in shorts and tank tops once they set foot indoors.

This is no inexplicable meteorological phenomenon. The University simply has the heat on too damn high. What we have here is a fundamental misunderstanding of indoor heating as a concept.

As it currently works in dorms, academic buildings like Brothers College, the Commons, and of all places, the Forum, indoor heating and outdoor cold air fight a constant battle to be the reigning king of temperature.

The furnace cranks out inhumanly hot air, and students, faculty, and other unsuspecting people open windows, blast fans, or shed clothing in order to equalize the situation. It's a war of attrition, and the victor in most places is the heat, since people soon tire of the fight and just deal with it.

Now, another option, as of yet unexplored by the University, does indeed exist. In this alternate version of reality, students can wear their winter clothing indoors as well as out; they can leave their windows closed and their fans off, because the heaters aren't bent on melting the polar ice caps.

The heaters in this system actually can discern the temperature of the building and—behold this concept of modern technology—can shut off when the temperature rises above a certain threshold, say 70 or 71 degrees. Theoretically, that's how the system works now, but you certainly wouldn't know it walking around this campus.

In fact, if you want an accurate picture of just how badly the current system is malfunctioning, take

a little stroll down to Haselton and stand in front of my door for a few minutes. In this strange, tropical aberration, the temperature must be at least 80 degrees. Little beads of sweat break out on my forehead when I attempt the arduous task of inserting my key in the lock to open my door. People visit me and say things like, "Jesus Christ, it's like a sauna in here!"

Like a sauna indeed. Now, no one likes a steam bath unless they ask for one, and that's exactly what Drew's students, faculty, and administrators are being treated to every time they set foot in a building.

What the University needs to do here is pick a season and go with it. We're getting awfully tired of walking into classes and melting into a puddle, of walking back to our dorms in the freezing cold and being greeted with air that seems to be imported from southern Florida in July, of sweating to death in the Forum not because we're burning calories but because the air is so hot we'd get sweaty writing a paper.

So I have a solution to this reformation issue. Let's level everything and set up an enclosure, like the Astrodome. The temperature for the entire campus will be 70 degrees year-round. No heat or air-conditioning will be needed in the buildings.

No one will have to bother replanting trees or planting ferns in front of the University Center. The ground will be artificial grass, and it won't need to be regenerated; it just needs to be torn up and replaced every 20 years. No more concern about native species and enpowering forest floors. The only native species here will be Astroturf and asphalt. We will be the University in the Dome.

Either that, or we could just fix the heaters. This option would save the environment, and it would save the University a lot of money. It would also allow me to close my window for the first time in three months.

A closed window would be especially helpful on the mornings when the leaf collectors decide to crank up their machines three feet from my window. Then I could sleep and have the energy to arrange the articles on the pages of the Opinions section for you, my loyal, heat-oppressed, forest-loving, letter-writing readers.

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Lecture ends with stupid message

Susan Rella
Entertainment Editor

To avoid confusion, I wish to admit to you now that I am, indeed, a feminist.

Thank you for reading.

Actually, this article is not going to be an "I am woman, hear me roar" tirade, because, frankly, I'm not much of a dogma-instiller. In fact, what I say will probably anger women more than it will men, which is completely fine with me.

If you went to Joan Jacobs Brumberg's lecture last Tuesday about women's appearances and how they have changed due to cultural forces over the decades, then you will soon know what has me ticked off. In fact, you are probably my target audience.

The lecture, I thought, was wonderful; it's so nice to know how completely vindicated I am in feeling like an ugly pig most days, because, hey, that's society. Unfortunately, what Brumberg said at the end of her lecture really got to me.

She was talking about her granddaughters, and how she has stopped telling them how cute they look or complimenting them on their haircuts, since the little girls will then be consumed with issues of appearance way before such concerns should be present. But then she said how now she tries to treat her granddaughters just like her grandsons, asking them how their bikes are or what sports they like to play.

She said it with a smirk, like, "Look at how subtly I am tricking the system." I really hope I wasn't the only one turned off by that statement.

The lecture had been so informed, so beautifully-constructed; Brumberg had sifted through thousands of articles and advertisements for everything from tampons to hair straighteners, and she showed us

the body images that have been forced onto women for the past century. Why, then, was she blind to the body image she was about to thrust onto her granddaughters?

I wholeheartedly agree with her, and with most well-informed people, that boys and girls should be brought up as similarly as is possible; in fact, I am one of those weird people who believe that, apart from the obvious physical differences between guys and girls, they are basically the same.

However, environmental differences between the two are so numerous, not to mention horribly ingrained into our universal mentality, that it is literally impossible to raise a boy and a girl in the exact same way, without negative ramifications on at least one of the sexes.

That is my first problem with her method of child-rearing. As much as I would really love to live in this nice little utopian world with pretty birds and flowers and sexless people, it's just not going to happen.

But this isn't my main gripe. What had me so annoyed was how she is unwittingly subscribing to the society-forced concepts of what is good and what is bad, the same concepts she had been warning us about.

Her whole lecture had been on the pervasiveness of these ideals, and how hard it is to hide from them, and here she was, blatantly seduced by them. What she had meant to say was that girls and boys should be raised equally. What she said was that girls should be raised like boys.

There is a difference.

If raising girls like boys is guaranteed to make them healthier, then I'm all for it. But one of her points was that it wasn't until puberty that girls begin having negative thoughts about their body image.

In fact, she said that up until puberty, girls are the healthier sex, both mentally and physically. If that is true, wouldn't she want to do the opposite? According to her own logic, wouldn't it be better to raise the boys like the girls, compliment them on their looks, focus more on their artistic, rather than their athletic, inclinations?

I am not saying this is the right thing to do. I am saying that her arguments make this a logical conclusion. None of these methods is the correct way to raise children.

Raising girls in the same way that one raises boys will do nothing except exacerbate the already massive identity crisis that today's young girls are going through. If they are ambushed with ideas that they should be more like their male counterparts, that any feminine inclinations they have should be countered and restrained, then they will soon feel every bit as inferior as they did when they were ambushed with unrealistic body images.

The solution? Yeah, right, as if there is one. I doubt this issue will ever be resolved, which is another reason why Brumberg's immodest panacea disturbed me so much.

If anything, I think that boys and girls should each be raised with a — forgive the term — love of themselves, and of their genders.

I think that girls should be raised with a large degree of femininity, highlighting their female attributes but not inspecting them, giving them the confidence and the self-recognition that they have been lacking.

Instead of dieting, damn it, they should be relishing the certain powers and rights that they have because of being women.

Maybe after that, male counterparts — in advertising, in corporate worlds, and in everyday life — will begin to relish those powers too.

Survey Feedback

Random responses to The Acorn's weekly survey

Q: If you think more can be done [about diversity], do you have examples?

- "More integration of multiculturalism throughout the curriculum and emphasis on a variety of perspectives."
- "Don't put much of the minority population in a theme house far away from the rest of campus."
- "More cultural diversity!"
- "Awareness needs to be taught. You can't expect close-minded people from close-minded communities to automatically embrace different ethnicities on their own."
- "Drew should actively work to admit more racial (and other) minority students. Once we admit these students, we should not segregate them in theme houses."
- "Aside from indoctrinating the students against their will, what else can be done?"

FEEDBACK: Make your voice heard!

Got a hot lead or a story idea?

—Leave us a voice mail at x3887

Have a comment about The Acorn or one of our articles?

- Write us an e-mail at acorn@drew.edu
- Start a discussion in our newsgroup, du.org.acorn
- (We may print your comments in a future issue.)

Got something to say?

- Write a letter to the Editor:
- Contact Opinions Editor David Paris (x4686) to inform him you're writing;
- Submit your letter (be sure to submit both a signed hard copy and an electronic copy) no later than 5 p.m. the Tuesday before publication;
- Submit a signed hard copy of your letter in one of the following ways:
 - hand it to a member of our editorial staff
 - send it via campus mail to Box L-321
 - drop it off with the UC Desk Attendant
 - drop it off at our office next to the Pub (behind the UC)
- Submit an electronic copy of your letter in one of the following ways:
 - send it via e-mail to acorn@drew.edu
 - drop it off on disk at our office
 - put it in our "incoming articles" directory on the network (in Win95, go to "Network Neighborhood" and select "Narnia," the "USERS" folder, and then the "acorn" folder)

(The Acorn may edit letters for length, clarity, and/or libelous content. Letters may be omitted because of space constraints. Anonymous letters will be printed provided the Editor in Chief and Opinions Editor know your identity.)

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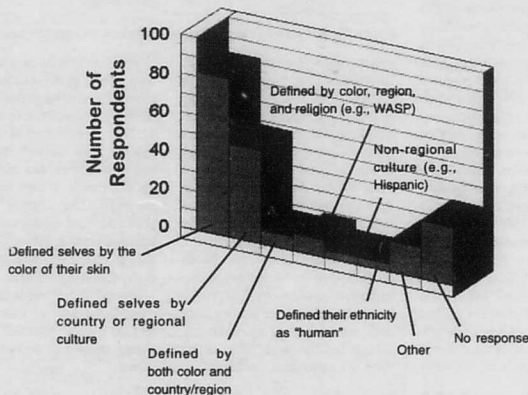
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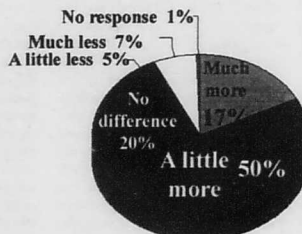
The Acorn Weekly Survey

this week's topic:
Ethnic relations at Drew

• How would you define yourself ethnically?*



*This was an open-ended question, leaving room for a broad spectrum of responses. It should be noted that, according to the Drew University Web site, Hispanic/Latina, American Indian, and Asian-American students are considered "people of color," not just African-Americans. In this survey, however, The Acorn did not designate those cultures as such.



• How much more open-minded toward other ethnicities are Drew students as compared to other Americans?

OTHER SURVEY RESULTS AND FACTS:

- Approximately eight percent of the freshman class said they had felt discriminated against by someone at Drew because of their ethnicity.
- Seventeen percent of the freshman class is designated by the University as being "people of color."
- About 63 percent of respondents felt more could be done on campus to encourage better ethnic relations.
- About four out of every five of these people did not provide examples of what more could be done.
- Of those that did, the most popular suggestions (22 percent each) were 1) to increase the number of open ethnic dialogues on campus and 2) to eliminate ethnic theme houses or reduce their populations.

SGA Desk

- Comment Cards for the Mail Room are now available on the wall directly across from the Mail Room window—please fill one out today!
- Congratulations to Kevin Purcell and Greg Morgan, the two newest members of the Sexual Harassment Committee!
- Look for an e-mail from the Technology Committee about how you can help test out new possibilities for voice and e-mail systems.
- The Financial Aid Committee is planning on widening its scope to encompass issues dealing with the Business Office and the Office of the Registrar, to facilitate greater communication between the three departments.
- Our next Senate meeting is Sunday, Nov. 29.
- The SGA office is open every Friday from 3 to 4 p.m. for the Cabinet's Open Hour.

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Emotional power helps keep *Life Under Water* afloat

Theater
Review



Jaclyn
Green
Staff Writer

LIFE UNDER WATER
Drew University Dramatic Society

Written by:

Richard Greenberg

Directed by:

Kathleen Ann Connolly

Starring:

Hugh Beckett
Dunja Djokovich
Andrew M. DuFresne
Becca Thomas
Erica White

Rating: 
(out of )

Those crazy days of summer. A time to hang out at the beach, meet new people, fall in love. A time to reinvent oneself. *Life Under Water* chronicles five people's desperate search for connection. They look to each other to heal themselves, acting as crutches for each other as they learn to stand on their own. In their own way, each character is suffocating under the oppression of living life; through their interactions, each member finds the strength to move on.

The play moves between two plot lines. There are two casts of

characters who merge in an unexpected way. The play begins on the beach, where the audience, hearing the breaking waves and calls of sea gulls, is first introduced to best friends Amy-Joy (sophomore Becca Thomas) and Amy-Beth (senior Erica White). But similar names are all these characters have in common. As the stereotypical high school cheerleader/most-popular-girl-in-school type, Amy-Joy emits through her constant chatter a sort of childlike exuberance that wins hearts instantly. Therefore, it is both ordinary and easy to like her.

For Amy-Beth, however, life is not so easy. Quiet, sarcastic, and closed off, Amy-Beth seems disagreeable next to her personable companion, if one were to notice her at all. The girls are living on the beach for the summer: Amy-Joy is there to take care of her two younger cousins while their parents traipse through Europe, and Amy-Beth to recuperate from the mental difficulties which have left her figuratively gasping for air. The roles in this relationship are clear: Amy-Beth is the emotional invalid and Amy-Joy is the protector, always acting in her friend's best interest.

Cut to a messy bedroom: clothes strewn about, a mother yelling for her son, who's obviously still asleep, to come speak to his father on the phone. The hostility in her tone speaks instantly of divorce. As it turns out, bitter about

her ex-husband's marriage to a younger woman, mama Jinx (senior Dunja Djokovich) has a date tonight — with a married man, Hank (played by junior Andrew M. DuFresne). Obviously not approving, son Kip (sophomore Hugh Beckett) argues with Jinx about this and many other typical mother-son topics, ending with his figurative slap of "I need human society." Jinx goes out on her date; Kip turns his thoughts to possible plans for his own night.

But, as Jinx says to Kip, "The best part is talking." As the play unfolds, conversations bring the three-dimensionality of each character to light, dispelling all evil notions of caricature which may have developed during the first few scenes. Through their relationships, the audience also gets the pleasure of not only learning more about each character's past, but also the pleasure of watching them grow, reacting to experiences, learning from them, and using them and each other as a means of discovering themselves. The script of this play is strong, creating characters the audience can relate to, root for, and fall in love with.

In a show where the action bounces from one plot to the next and back, it is difficult to keep a smooth flow of action without losing the emotional power of a scene, as the audience must wait a few minutes for the change of set. Director Kathleen Connolly's set, however,



ANDRE REDKO

Becca Thomas tries to show Erica White how to breathe under water.

transcends these potential problems. With each "mini-set" left on stage for the duration of the play, all that is needed is a simple change in lighting to transport the action from the beach to the restaurant where Jinx and Hank go on dates. This allows the action to move smoothly, not giving the audience time to get over the emotions of one scene before sweeping them into the next. It also allows for the impression that the two plots are happening simultaneously. The characters of one plot mime actions in the dark, reminding the audience that, though not the main focus at that time, their plot does continue.

The direction and acting both are very strong in this production. All movements on stage have purpose, allowing the audience to experience the delicate emotions of the characters not only through their words and expressions, but also through the placement of their hands, bodies, and the like. Thomas' Amy-Joy and DuFresne's Hank were particularly impressive, giving dimensionality to characters who could have easily fallen into hollow stereotype.

Overall, many words of praise are owed to the director, cast, and crew of *Life Under Water*. It is a very strong show and definitely worth seeing.

Tyaag an interesting concept, suffers from imperfections

Theater
Review



Sally
Cadwgan
Asst.
Entertainment Editor

TYAAG

Drew University Dramatic Society

Written by:

Purvi R. Bhagat

Directed by:

Purvi R. Bhagat

Starring:

David Birnkrant
Kay Chiarello
Leah DeLeon
Michael Earle
Whitney Estrin
William Girdali
M. Chris Johnson
Deidre Purcell
Mansoor Sandhu

Rating: 
(out of )

Women's lib is a great thing. It means women aren't possessions. It means women can't be sold like cattle at auctions. And best of all, it means parents can't arrange their daughter's marriage. Unfortunately, women's lib hasn't quite made it across the world yet. And, boy, does my mind really not want to accept that fact.

I couldn't help but cringe as I watched the play *Tyaag*. I can't quite imagine what it is like living in India, having your marriage arranged and your future planned without your input. Poonam Singh (freshman Whitney Estrin), however, has not been exposed to any of the feminist teachings that I have grown to embrace. She does not object to her prearranged marriage but is, in fact, rather eager to marry the man whom her father thinks she should. A family of a higher social standing offers Poonam and her father, Ram (junior Michael Earle), a chance to unite their families.



ANDRE REDKO

William Girdali tries to resist Kay Chiarello's coerviveness.

lies, and Ram falls all over himself trying to make this happen. Suffice it to say that the happy occasion does occur, but with lots of snags along the way. For one, the groom, Ravi Agnihotri (first-year William Girdali), is more than a little unhappy when he learns that his parents have picked out a girl for him to marry. Secondly, Ram must give all of his land to the Agnihotris so that he does not have to foot the bill for the wedding ceremony. And worst of all, the groom and his parents (sophomore Kay Chiarello and freshman Mansoor Sandhu) turn out to be not quite the catch Poonam and Ram were expecting.

The script itself is an interest-

ing concept and has a good plotline, but the play performed on stage is not as chilling as it could be. For starters, there are too many scene changes. While this surely flows in the script, it is too choppy for the stage. The lights seem to dim every five minutes and then the audience must watch the tech people scurry about like mice to change the set. The staff moves quickly, but by the time the set is changed and the lights come back up, the mood achieved by the last scene is long gone.

The set itself is another problem. The two main settings are the homes of the Singhs and the Agnihotris. The differences between the simple Singh home and

the wealthier Agnihotri home are very effective in showing the gap between the lifestyles of the two families. However, the Agnihotri home has many pieces that appear to be more from Japan than India. A painting on the wall and the intricate patterns on the wooden sofa seem very out of place. I'm not sure if this was to imply that the Agnihotris are so wealthy that they had foreign pieces in their home or if the pieces were just a mistake in judgement. The wedding ceremony is performed behind a semi-transparent curtain, making this turning point quite striking, and adding some texture to the play.

Another big problem is the casting of the play. Now, Drew isn't exactly overflowing with natives of India but the fact that the stage is full of blatantly non-Indian actors greatly detracts from the play. There are several attempts to remedy the situation such as the costumes and the fake accents, but they are not enough. Earle puts on a somewhat realistic accent, making his character much more believable, but the other actors are not as successful in conveying their implied ethnicity; a few don't even mask their own regional accents. I know that when casting a director has to pick the most talented actor, but like it or not, appearances should be a big factor in the decision. It is very difficult for the audience to believe that Girdali is the son of Chiarello and Sandhu. I don't even think a genetic mutation could achieve that feat. Until the actors actually say who they are, the audience sees them as totally unrelated characters.

The actors had a few other problems besides their incongruous appearances. The acting, unfortunately, lacked the emotion that would have brought the play to a higher level. Many of the actors have trouble expressing the appropriate emotions that their characters are supposed to be feeling. Anger proves to be a particularly difficult

emotion to convey. Arvind, the father of the groom, gets angry when he learns that Ram's land is useless to him. Out of nowhere, his temper appears and he takes out his frustration on Poonam. What follows is a poor excuse for a stage fight as the Agnihotris turn on Poonam. All I can say is: timing. It's important to remember that the reaction follows the action; don't scream before someone grabs for your hair and don't fall before you're pushed.

Age is another tricky concept to master. Ravi is supposedly a medical school graduate, but his mannerisms and dialogue make him seem closer to 12 than 20-something. He comes across as a petulant child who didn't get the toy he wanted for Christmas; this is aggravating because the audience knows he is supposed to be older. The portrayal of Ram as an older man is solid in the beginning but inconsistent throughout the play. His frailty and semblance of a limp disappear and reappear better than a magic act.

But despite this drawback, Ram is one of the two strongest characters, the other being Rajni Agnihotri. The audience feels for Ram as he sacrifices all that he holds most dear, and Earle displays real emotions that the audience can connect with. Chiarello does an equally nice job with the character of Rajni. Her evil is almost frightening, and the audience doesn't know what to expect from her next. At times though, she is too much like Cinderella's wicked stepmother, which can take away from her believability.

In short, this story of a prearranged marriage gone wrong is an intriguing concept, but the play itself needs some fine tuning. It teaches the moral that marriage isn't all it's cracked up to be. Not to mention the fact that it makes getting out from under your parents' thumb as soon as you can a very enticing option.

The Wizard retakes the big screen and our hearts

Carrie Richards
News Editor

You might go looking for your heart's desire only to find it was right in front of you all the time. Similarly, you might go to the movies to take in the latest blockbuster and instead be taken by a classic you have known all your life. Sometimes a little reminding is all it takes. Warner Brothers re-released *The Wizard of Oz* Nov. 6 in celebration of the film's 60th anniversary, charming many fans of the well-known characters, and making others indignant.

Though the film remains a stock classic of childhood, some people have never actually experienced Dorothy Gale (Judy Garland) and her dog Toto's trip in their twister-carried house from sepia-colored Kansas to the magical, colorful land of Oz. Her adventures in Oz begin with the accidental homicide of an evil witch, who was flattened by Dorothy's house when it landed in Munchkinland. Dorothy spends the rest of the film trying to escape the revenge of the deceased witch's sister, the Wicked Witch of the West (Margaret Hamilton). With the guidance of Glinda (Billie Burke), a good witch, Dorothy and Toto set out for the Emerald City to ask the Wizard of Oz (Frank Morgan) how to get back to her family and farm in Kansas.

On the way she befriends a scarecrow (Ray Bolger), a tin man (Jack Haley), and a lion (Bert Lahr), who are sadly devoid of a brain, a heart, and courage, respectively. The four travel together to the Emerald City, trying to dodge the Wicked Witch along the way. The film is full of memorable music and lyrics, most notably the song

"Somewhere Over the Rainbow."

People worldwide have been entranced with this movie since its first screening in 1939, a year considered one of the greatest in American movie-making history. Though *Gone With the Wind* cleaned up on Oscar night that year, *Oz* was nominated for five Academy Awards and won for Best Original Score and Best Song. The 17-year-old Garland also received a special award for an excellent performance by a juvenile.

Metro-Goldwyn-Mayer started work on this film, based on the popular children's book written by L. Frank Baum in 1900, to show off the studio's abilities. The production technically lost money in its 1939 release, but only because it cost so much to make; most movies of the time spent one-tenth of *Oz*'s production cost of \$3 million. The film grossed over that amount in theaters but its massive publicity costs led to a red bottom line.

Although errors and imperfections in the production — as well as special effects which might not be considered so special today — are visible to our critical eyes, *Oz* was ground-breaking when it was made. The effect of the twister, created simply by twirling a piece of frayed rope in slow motion, was less than amazing, but the use of prosthetics instead of masks to keep actors recognizable was innovative. *Oz* was one of the first movies filmed in Technicolor and consequently had to be shot entirely in soundstages with extremely bright lights.

The movie — which producers expected to be wrapped up in about five weeks — took six months to film, and the production was not without its problems.



Dorothy and her familiar friends dance their way back to the movies.

Hamilton caught fire in the scene in which she disappears from the Munchkins in a cloud of smoke. After several weeks off, her right hand was still so damaged she needed to wear a tight green glove for the rest of the shooting instead of makeup. The tin man also experienced problems with his makeup, which was made of aluminum flakes, later found to be dangerous to breathe.

A commonly-held rumor says there is a man hanging himself in one scene, and one does indeed notice a figure who appears to be ascending a tree and hanging there. The official *Oz* home page insists this is a stork flapping his wings in the forest, however, not a disgruntled cameraman ending his life.

People have long philosophized about the meaning behind Baum's novel and the MGM movie. Many suggested that the book served as an allegory for the populist movement of the late 19th century, its yellow brick road symbolizing gold in the argument over the silver standard, the scarecrow symbolizing farmers and the tin man industrialists, etc.

Similarly, there are those who feel the movie was urging for United States isolationism during the pre-World War II problems that threatened to draw the nation in. However, it seems unlikely that any political commentary was meant in either case, especially since Baum originally invented the story when telling it to his children; the movie was primarily a forum to showcase Garland, and it happened to have a producer who was a fan of the *Oz* books.

This movie is unique in that the viewer may take it purely as a fun movie adaptation of a children's story or may see in it a meaning as deep as the course of United

States foreign policy in the 19th century. It can certainly be taken as an existentialist tale of the individual finding his own meaning and purpose in life, or an optimistic one about everyone possessing inside himself what he needs and only needing someone to point out what was there all along.

The movie has been re-released several times in the last 60 years, but the last time was over 40 years ago. After this year's release, some people pointed out that they could simply rent the movie instead of wasting time seeing it in a theater, and that time would be especially wasted when films such as *The Waterboy* and *I Still Know What You Did Last Summer* were rivaling it for box office attention.

It is certainly true that one may rent the movie at any video rental store, but the people who think this way are missing the point of this re-release. Many people would never have seen the movie again if they hadn't been reminded of it by the recent publicity. Furthermore, a chance to see this classic movie on the big screen is one that anyone who has grown up in our generation has not had.

Even if you don't feel like paying to see it at a theater, this movie should still be high on the need-to-rent list. Especially for those who haven't seen it since childhood — or not at all — watching this children's story-turned-Hollywood movie could very well make some sense in the context of your life today.

The producers of *The Wizard of Oz* hoped the movie would continue to appeal to audiences 10 years down the road. It looks like they underestimated the power of the farm girl from Kansas and her friends' search for what was always there.

This week in
ENTERTAINMENT

• Last chance to see one-act DUDS sets, Page 8

• This week's crossword, Page 11

• Clinton ousts Saddam; replaces him with Lewinsky, Page 13

At Cinema 4 (Madison):

- ANTZ
- A Bug's Life
- Elizabeth
- Enemy of the State
- Living Out Loud
- The Water Boy

Tickets \$4.75 w/ID; call 377-2388 for showtimes.

At Clearview Theatre (Morristown):

- ANTZ
- Babe: A Pig in the City
- A Bug's Life
- Celebrity
- Enemy of the State
- Home Fries
- Living Out Loud
- Meet Joe Black
- Pleasantville
- Rugrats
- The Siege
- I Still Know What You Did Last Summer
- The Water Boy
- The Wizard of Oz

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EVENTS

• The NJ Shakespeare Festival is putting on its last performance of the Tennessee Williams play *Sweet Bird of Youth* on Sunday at 7 p.m. Tickets are discounted for students at \$10.

• Ariel's semi-formal, Mambo '98, is happening this Saturday from 9 p.m. to 2 a.m. Tickets are \$5 ahead of time and \$7 at the door.

• At The Other End on Friday at 10 p.m. acoustic musician Michael Brett will be performing. Saturday is Open Mic Nite, with the Fleshtones performing around 11 p.m.

Don't eat your screen — it's glass

Jennifer Kardux

Staff Writer

In celebration of Thanksgiving, this week's Web review focuses on food (real food, not Aramark). These are America's most loved cooking shows and their sites offer a lot more than recipes. Perhaps you could check out a few and pitch in with the family dinner this year!

Yan Can Cook Home Page

www.asianconnections.com/yancancook

Asian Connections presents this internet complement to the popular syndicated cooking show *Yan Can Cook*. The first time I saw Martin Yan — perhaps better known for his cooking antics than for the food itself — was in San José, Cal. He was singing away on TV with his signature accent and making a raw turkey dance across the counter. The Web site provokes a similar whimsical charm with a dancing wok on the splash page.

From there the site is simple, easy to navigate, amusing, and educational. "Wok Talk" is the typical question and answer forum where fans send in their cooking qualms for Yan to answer. His appearance schedule for 1998 is posted for those seeking live shows, and there is an extensive recipe section. This includes all aspects of the Chinese meal: appetizers, soups, salads, noodles, main dishes, sides, vegetables, and, of course, dessert.

"Martin's Monthly Mayhem" is the contest and giveaways section; if readers look closely at the site they can find in questions to win free *Yan Can Cook* merchandise.

"YCC TV" is a behind-the-

scenes section with pictures and details about the making of the show.

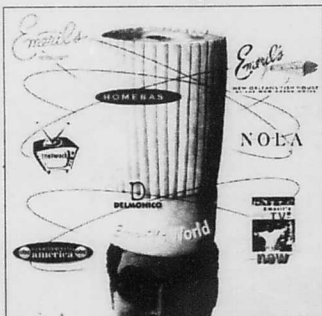
Finally, "Have Wok Will Travel" is a collection of Yan's journals kept during his travels in China. Included are more amusing wok animations, pictures from his trip, and plenty of background information on China and its culture.

Emeril's World
www.emerils.com

Emeril Lagasse's site goes more for glamour than it does for whimsy. The splash page is an imagemap featuring his disproportionately tall chef's hat and Emeril's face, complete with sunglasses.

His "Homebase" invites you to "Come in and kick it up a notch" and presents another way to navigate the site, with easy links at the bottom of the page. "Homebase" lists appearance schedules, offers Emeril goods for purchasing, and has published reviews of his famous cooking.

Emeril's restaurants are almost separate sites in themselves, with information about hours, menus, directions, and chef bios. There are three in his hometown of New Orleans. The Web sites seem almost to transport you to the restaurants themselves. The first one, Emeril's, is the essence of elegance. It even has a separate chat room for wine connoisseurs.



Emeril, owner of three restaurants in New Orleans, wears a big hat. This is his Web page.

His second restaurant, NOLA, is decorated with a signature hurricane swirl. NOLA has a more relaxed atmosphere and features Emeril's new take on classic creole cuisine.

Finally, Delmonico is his only Restaurant & Bar, which just reopened after closing in February of 1997. Delmonico has the feel of a coffee house with a menu similar to that of NOLA.

Emeril's New Orleans Fish House is deceptively named; it is actually inside the MGM Grand Hotel in Las Vegas, Nev. The fish skeleton graphic and a picture of Emeril dancing on a table indicate the more casual feel of his Vegas location.

Finally, there are links to the TV Food Network and *Good Morning America*, where we can all watch Emeril "kick it up a notch." This breaks the monotony of the cloned sites for each restaurant.

On the whole, Emeril's site teases you with his work, but it gives the impression that the celebrated chef is hardly aware of its existence.

Mixed Nuts

• Teri Hatcher as Sally Bowles? Rumors are circulating that Hatcher, the *Lois and Clark* co-star of long-ago, may take the lead in *Cabaret* when it begins its North American tour. The backers are hoping that, maybe, since she couldn't act, she'll be able to sing. Plan Two: Natasha Richardson, who left the show over the summer, may come back some time in January to take the lead, after current star Jennifer Jason Leigh heads out. As if this isn't all confusing enough, the production is moving from its apropos home at the Kit Kat Klub on 43rd St. to the old Studio 54 nightclub.



• Bruce Willis — proud to be an art-house drama boy. The action star's production company, Rational Packaging (it even sounds like a low-budget indie film company, doesn't it?) is set to make a movie out of Kurt Vonnegut Jr.'s 1973 novel *Breakfast of Champions*. Along with Bruce, it will star Nick Nolte, Barbara Hershey, and Albert Finney. "This film is kind of outside of the Hollywood box," Willis told the *L.A. Times*, "but every once in a while I've got to satisfy myself." An excellent philosophy; he obviously put it to work during some of his truly great classics. Like *Hudson Hawk*.



www.geocities.com/Hollywood/56406

• Julianne Moore is in serious talks to star alongside Stephen Rea and Ralph Fiennes in *The End of the Affair*, a World War II drama based on a novel by Graham Greene. Moore, who got herself an Oscar nomination as the porno queen with a heart of gold in *Boogie Nights*, will play Rea's repressed wife who has an affair with Fiennes. Moore just finished *Map of the World*, which co-starred Sigourney Weaver, and she is also starring in Gus Van Sant's surprisingly beleaguered remake of *Psycho* — trailers of which have audiences booing.



• Ethan Hawke is puttin' on some tights and gettin' serious, yo. The young actor is starring in an upcoming contemporary movie version of *Hamlet*. Previous film adaptations have starred such theatrical giants as Laurence Olivier, Nicol Williamson, Kenneth Branagh, and Mel Gibson. The newest attempt at this classic will also star Kyle MacLachlan (*Twin Peaks*) as Claudius and Bill Murray as Polonius. Ironically, this will be the third film version of *Hamlet* in the '90s alone.



• Clandia Schiffer is going back to high school. The model has signed on to join Ben Stiller, Robert Downey Jr., Elijah Wood, and Gaby Hoffman in writer-director James Toback's *Black and White*. The movie is about a group of white high school teens and their excursions into Harlem's black hip-hop crowd. This is Schiffer's third film; she recently appeared in *Blackout*, with Matthew Modine, and this spring will be seen with Downey in *Friends and Lovers*.



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REALITY CHECK®

BY DAVE WHAMOND



This week's

JUMBLE O' WORDS

OSDWR _ O _ _ _
 PECATK _ O _ O _ _
 DATSUJ _ _ _ _ _
 NOGRIMN _ _ _ _ _
 ENDIRN _ _ _ _ O
 NEWEHIR _ O _ _ O _
 LECEFE _ _ _ _ O _

Now unscramble the circled (or "ovalled," I guess) letters to find this week's

Big Exciting Mystery Thingie:

One of the least likely places to have found the Drew Medallion was on the

Last week's jumble went a little somethin' like this:

NAFYC was FANCY
 PELMUM was PUMMEL
 BOHLEB was HOBBLE
 SPOTUCO was OCTOPUS
 ARFEGO was FORAGE
 RYTINI was TRINITY
 ALPTOS was POSTAL

And many freshmen and sophomores decide that registration is a great time to CAMP OUT.

Last week's answers:

1. SAHARA 2. JOE 3. SHEA
 4. DRILL 5. ENAMOR 6. AREA 7. PAINT
 8. YOUNG 9. ONOTOME 10. NOSTALGIA
 11. AINER 12. FALTER 13. FLO 14. RUN
 15. HOE 16. REEL 17. OPTED 18. OMM 19. ANT 20. ETNA
 21. NEED 22. ERROR 23. DRAPERY 24. LAB
 25. OLDER 26. FROE 27. TIL 28. SERP
 29. PARLEY 30. JIG 31. ARM 32. SKILLET
 33. ERASER 34. MAN 35. ADE 36. DOE 37. ELIA
 38. LAPIR 39. ROMANIA 40. TERNIE
 41. OBIE 42. DAMAGED 43. KEO 44. TARGET
 45. TIE 46. DIT 47. TIA 48. DUM 49. TERN
 50. ELT 51. ACROSS 52. ACE 53. CAMPMOR 54. ROAD
 55. PAPA 56. YAY 57. BANQUET 58. CARTA
 59. GAVE 60. DUE 61. ZIP 62. DAN 63. TINGMO
 64. ERE 65. ARE 66. DIED 67. DOR 68. POA
 69. SAVE 70. DUE 71. DIT 72. BAUGE 73. BOON
 74. ONE 75. AVE 76. OAT 77. VERNE 78. BICION
 79. DART 80. DANO 81. POSTIC 82. CIGENTS
 83. ANSEL 84. SEA 85. TINTUNE 86. DANTE
 87. MADE 88. TOM 89. COOPEL 90. EITTE

ACROSS

- 1 Free-for-all
 6 Rewrite copy
 10 Said "Cheese!"
 16 Author Jong
 21 Papal cape
 22 Actress Gilbert
 23 Actress Judy —
 24 Spanish title
 25 Dull
 27 Superstition
 29 About
 30 Be in want of
 31 Her's wife
 32 Italian coins
 33 Negative word
 34 Antique car
 35 Obey
 36 In an impartial manner
 38 Heartfelt

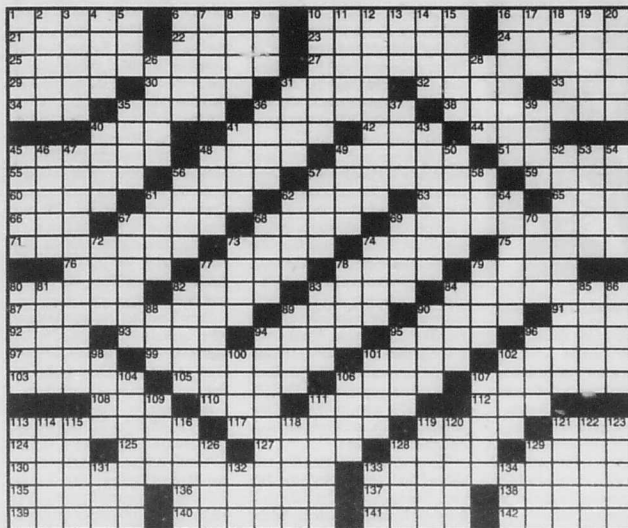
- 40 Small rug
 41 Vincent Lopez theme
 42 Chatter
 44 Sgt., e.g.
 45 Game official
 48 Singer Horne
 49 "Uncle Miltie"
 51 Church official
 55 Heat-resistant glass
 56 Flit
 57 Nelson —
 59 Scarlett's home
 60 — Bator, Mongolia
 61 007
 62 Bard
 63 Soft drink
 65 Negative vote
 66 Kind of room
 67 "Auntie —"
 68 "Gee —!"

- 69 Artificial language
 71 Argument basis
 73 Face cover
 74 Run away
 75 Use a dressing room
 76 Hardy cabbage
 77 Pickle flavoring
 78 Incite
 79 Dispatch
 80 Dentist's tool
 82 "— Lang Syne"
 83 Earth's satellite
 84 Piercing cry
 87 Kind of parallelogram
 89 Like a basketball player
 90 Sailor's greeting
 91 Guido's high note
 92 Sturdy tree
 93 Scream
 94 Dry
 95 Nautical measure
 96 Author Hunter
 97 Czech river
 99 "— tell no tales"
 101 Canvas shelter
 102 Bergen's Mortimer —
 103 Type of poem
 105 Figure of speech
 106 Reveal
 107 Aid the enemy
 108 Sun god
 110 ETO leader
 111 — on the cob
 112 "Norma —"
 113 Acted like a football player
 117 Parentless child
 119 Athletic group
 121 Disencumber
 124 Lawyer's org.
 125 Traditional knowledge
 127 French-German river
 128 Dinner bell
 129 Dig for ore
 130 Herb Alpert's group, with "The"
 133 Ground tremor
 135 Grown-up
 136 Author Charlotte —
 137 Citrus fruit

- 138 Express
 139 Actress Taylor
 140 Did a lawn job
 141 Road to Rome
 142 Civil War general

DOWN

- 1 Grinding tooth
 2 Wipe out
 3 Milk: pref.
 4 Nevada town
 5 Snakelike fish
 6 German city
 7 Went out with
 8 Enraged
 9 Paving stuff
 10 Metal refuse
 11 Of the cheeks
 12 Lenient
 13 Pasture sound
 14 Wicked
 15 Bette or Geena —
 16 Gist
 17 Soak (flax)
 18 Silly
 19 Hue
 20 Mountain ridge
 26 Bring together
 28 Actress Moran
 31 FDR's pet
 35 Philosopher Karl
 36 Word-processing choice
 37 Outdoor area
 39 Young horse
 40 Bearing
 41 Social misfit
 43 Hallowed
 45 Seize power wrongfully
 46 Mid-distance runner
 47 Gridiron figure
 48 Country road
 49 Folksinger Joan —
 50 Run off to wed
 52 Kipling character
 53 Poetry muse
 54 Synthetic fiber
 56 Rounded roof
 57 Drudge
 58 Fruit drink
 61 Headquarters
 62 Donahue or Silvers
 64 Blood vessel
 67 Edna St. Vincent —
 68 Fuse metals together
 69 Verve
 70 "Rule Britannia" composer
 72 Fountain treat
 73 Disgusting
 74 Ninny
 77 Stupid person
 78 Precious metal
 79 Glasgow native
 80 Salivate
 81 Prepared
 82 Shoelace tip
 83 Principal
 84 Injection
 85 Nurse Barton
 86 Nearby
 88 Composer Rorem
 89 Bring to bay
 90 Actress Archer
 94 &
 95 Composer Jerome —
 96 Being: Sp.
 98 Danger
 100 Extinct bird
 101 Mountain pool
 102 Sewing line
 104 Do a clerical job
 106 Male animal
 107 "Erin go —!"
 109 Ponce de —
 111 Pursued
 113 Certain Siberian
 114 Tolerate
 115 Louisiana resident
 116 Dribs and —
 118 Adhesive
 119 Singer Mel —
 120 Go in
 121 Lasso
 122 Signed one's name
 123 Plow pioneer
 126 Spanish river
 128 Rate of movement
 129 VCR button
 131 Little one: surf.
 132 Staff
 133 Inventor Whitney
 134 Iranian city

THIS WEEK'S
CROSSWORD

• Men's and women's basketball host the Rose City Classic this weekend; both will begin their season tomorrow against Centenary.

• Swimming vs. Swarthmore, Saturday, 2 p.m.

Sports

• Cross country competed in the NCAA regionals. The men's team finished 15th out of 37, while the women's team came in 35th place out of 40.

• Swimming defeated King's and Misericordia.

Rangers to change team tactics

Men's Basketball: Coleman to change "structure" for new season

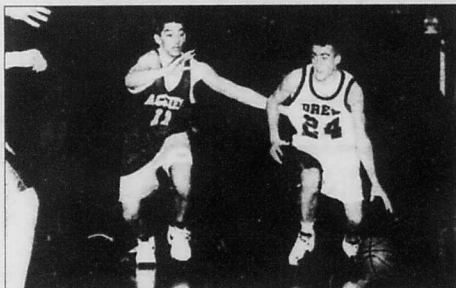
Gary Anderson
Sports Writer

In recent years, the words "run and gun" have not exactly been synonymous with the Drew men's basketball team. Perhaps they were tucked safely inside the large shoes of 6-foot-10 center Greg Sumner. An integral part of Ranger teams for the past two seasons, Sumner's giant presence and slow feet helped dictate a slow-down Ranger pace. The offense often revolved around feeding the big man inside.

The team relied on Sumner for much of its rebounding and as an inside scoring and defensive force. As a senior on last season's 7-16 team, he was 13th in the nation last field goal percentage, shooting 63 percent from the floor. He also accumulated a team-leading 41 blocked shots. Sumner's graduation leaves a seven-foot hole in the middle for the Rangers, one which will be difficult to fill.

Last year's co-captain, senior 6-foot-6 forward Ryan Hendricks, who is not playing this season for personal reasons, will also be missed. Hendricks led the team last season with 6.3 rebounds a game and added 10 points a game to the Rangers' offense. With much of last year's size absent from the Rangers' lineup, Coach Mark Coleman was forced to come up with a new style of play better suited for a smaller lineup. "Our style is going to be different from anything we've ever played," he said. "We're going to open it up and try and run and press more than we have in the past." Coleman hopes that by running the fastbreak, the Rangers will get more opportunities for easy layups and jump shots. The more long jump shots the Rangers take, Coleman says, the more long rebounds the team will create. This should help make up for any Ranger size disadvantage inside the paint.

The Rangers will need junior guard



ACORN FILE PHOTO

Keiser's 45 three-pointers helped him to a team-high 13.8 ppg last season.

Joe Keiser to provide a consistent outside shooting threat. Last season, Keiser led the Rangers with a team-high 13.8 points per game and 45 made three-point shots. Senior Nick Giello will move from point guard to small forward to add some more scoring punch to the offense, while junior Eric Boyd and sophomore John Tenaglia will fight for the starting point guard position. Though they lack size inside, the Rangers' forward line is fairly deep. Senior captain Jason Kirin will start at power forward, bringing his 5.6 points and 4.6 rebounds a game from last season. Without a true center, the Rangers move 6-foot-4 junior Andy Lieberman to the five position, hoping he can improve on his eight points and 5.3 rebounds a game from a year ago. Lieberman's outside shooting touch should add a new dimension to the center position. Seniors Eric Purcell and captain Bill Hahn, junior Chad Bridges, and sophomore Onye Onwugbenu will all fight for time on the front line.

Unsure about how much to realistically expect from this year's team, Coleman is encouraged by the Rangers' work ethic during the preseason.

"We don't really have a win expectation or a postseason expectation," he said. "We're just trying to get better. The team has been working very hard and we're playing with more life than we have before. It's just [a matter of] believing in a new system and in each other." Kirin adds that because of a low preseason ranking within the league, the Rangers will be out to show other teams around the league they can compete. "We were ranked pretty low so we want to show people we can play with anyone."

This weekend, the Rose City Classic will pose the team's first test. After Virginia Wesleyan plays Rutgers University-Newark at 6 p.m. on Friday, the Rangers open their season against Centenary College at 8 p.m. on Saturday, following the consolation game at 6 p.m. "Our goal is to win," Kirin says. "We always hope to win our own tournament."

Ranger fans will be able to see for themselves if the phrase "run and gun" will become synonymous with the word "win" this season.

Rangers start afresh with new coach

Women's Basketball: Yost and new players make for welcome additions

Jeremy Malsto
Sports Editor

With a brand new coach and four starters returning, the Rangers have good reason to expect an improvement on last year's 7-16 record. The addition of coach Linda Yost and the recruitment of six new players makes this year's squad feel "like a new team," according to junior co-captain Jeannie Petersen.

Last year's returning starters include Petersen at point guard and senior Eric Scanlon as the other guard. Petersen was last year's assist and three-point king, while Scanlon (who will not join the team until next year) led the team in scoring with 10.7 points per game. The Rangers will be relying heavily on 5-foot-11 junior Maggie Gunderman, whose 9.9 rebounds per game and 9.7 ppg gave her both the team MVP and Second Team MAC All-Star nominations. As forwards, senior co-captain Natalie Malseed and junior Maureen Mahlman contributed 5.8 ppg and 5.4 rpg, respectively.

The Rangers will lose junior Karen



ACORN FILE PHOTO

Petersen led the Rangers in assists and three-point shots last season.

Townsend, who is feeling the effects of having played three sports in each of the last two years. Senior Lisa Scuderi and sophomores Amy McNece and Patti Hamf will compete for Townsend's guard position. Freshmen Alex McCaffrey, Kim Milardo, Maria Morales, Emily Hoeflinger, and Katherine Larson and sophomore transfer Amber Coppolla make up the rest of the squad. They, too, hope to

take advantage of the spaces left by Townsend and Scanlon.

Petersen believes that the addition of Yost and new players will allow for a successful season. "We're learning a lot of new concepts and new plays," she said. "We're very enthusiastic and we're playing to win this season. One of our team goals is to make the MAC playoffs; we're aiming for an over .500 [winning percentage] season."

XC succeeds in NCAAs

Maura DiFilippo
Sports Writer

Three months ago the men and women of the cross country team began meeting in front of the Forum to begin their rigorous pre-season training. A 12-week season loomed ahead with promises of victory, defeat, injury, and success. Last Saturday over 250 of the best athletes in the region gathered at the starting line at the NCAA Regional Conference. Held at Allentown College, this competitive meet was the host to 40 Division III schools. For the Drew runners, the finish line they crossed that day was the last of their season.

The absence of junior Ed Juarez may have cost the men the top 15th place finish that coach Joe Dugandzic predicted. To make up for the loss of Juarez, who is battling an illness, individual scorers kicked up the energy. Out of 37 schools and 268 runners, the men claimed an impressive 23rd place finish overall. Frontrunner Kevin Purcell led the team in his final collegiate cross country race. The junior completed the five-mile course with a time of 27:47, which earned him 57th place. Less than a minute later sophomore Andy Philip crossed the finish line with a time of 28:34. Next for the men were sophomore Pete Marinaro and junior Chris Zuck, with the times 29:01 and 29:16, respectively. Freshmen Damion Campbell and Justin

Hotchkiss finished out their first season of collegiate cross country strongly. Campbell crossed the line in 31:28 and Hotchkiss finished the course in 32:41. Rounding out the scorers for the men, in the final race of his collegiate cross country career, was senior Niles Drake, who completed the course in 34:13.

The small number of runners on the women's team hindered their overall scores during the entire season, but these scores do not reflect their individual times and efforts, which improved in almost every consecutive race. Out of 40 schools and 278 runners, the women placed 35th overall. In the lead was freshman Andrea Newberry, who concluded the season with a triumphant 96th place finish and a time of 21:17. Next for the women was freshman Perzavia Praylow, who completed the three-mile course in 23:16. Less than 15 seconds later sophomore Mary Beth Ehrhardt crossed the line with the time 23:19. Anchoring the women's team were freshman Whitney O'Hanian and sophomore Michelle Carrancho, who completed the course in 24:44 and 26:22, respectively.

The men and women conclude the 1998 season with a host of opportunities for the season on the horizon. A mixture of existing talent, hard work, and additional teammates makes next season appear to be one of the most competitive in recent history.

Drew wins two straight

Swimming: Misericordia and Kings fall

Sue Brennan
Asst. Opinions Editor

Drew exploded against conference opponents Kings College and College Misericordia, after two initial losses. Both the men's and women's teams won over Kings on Wednesday, Nov. 11, and over Misericordia last Saturday. The women's team beat Kings 117-66 and Misericordia 107-85. Drew's men beat Kings 101-84, and Misericordia 108-73.

Drew women burst into the Kings meet, winning the 200-yard medley relay. Junior Becca Perkins, senior Siobhan Mulvey, freshman Courtney Miller, and senior Sarah Kane placed first. The women swept the 200-yard freestyle, 50-yard freestyle, 400-yard individual medley, 100-yard freestyle, and 100-yard backstroke.

In the Kings meet, Perkins placed first in the 1000-yard freestyle. Mulvey placed first in 50-yard freestyle, and Kane finished first in the 100-yard freestyle. Other high scorers include sophomore Sarah Dannenfeler, who took first place in the 200-yard freestyle. Senior captain Lauren Kenworthy finished first in the 400-yard IM, and junior captain Katie Lynch placed first in the 100-yard backstroke. Nicole Olsen took first place in the 100-yard breaststroke. Freshman Emily Randall placed first in the 500-yard freestyle. The 200-yard freestyle relay of Mulvey, Dannenfeler, Lynch, and Kenworthy took first place in the event.

The men's team collected first, second and third place finishes in the 200-yard freestyle and the 500-yard freestyle. Junior Joe Desantis led the

men's team with a first place finish in the 200-yard freestyle and 100-yard breaststroke. Senior captain Tim Lawlor also took first place in the 400-yard IM and 500-yard freestyle. Junior Steve Ewell won the 1000-yard freestyle, and fellow junior Mike Fishbein took first place in the 100-yard butterfly. The 200-yard freestyle relay of freshman Matt Armstrong, senior Mark Johnson, junior Shawn Roberts, and Lawlor placed first in the event.

The women continued to show their experience against Misericordia. The 200-yard medley relay of Lynch, Dannenfeler, Mulvey, and Kenworthy finished first. Kenworthy also scored in individual events, placing first in the 400-yard IM and the 100-yard freestyle.

Other first place finishes include Lynch in the 1000-yard freestyle, freshman Megan Hanson in the 200-yard freestyle, sophomore Melissa Valade in the 50-yard freestyle, and senior Cynthia Nelson in the 500-yard freestyle. Mulvey finished first in the 100-yard breaststroke and the 100-yard butterfly. The team of Valade, Perkins, Lynch, and Kane won the 200-yard freestyle relay.

Drew's men also presented a strong effort against Misericordia. The 200-yard medley relay of Roberts, Desantis, Fishbein, and junior Shane Kelly took first.

Individual first place finishers include Lawlor in the 400-yard IM and 100-yard backstroke, senior captain JW Gorman in the 1000-yard freestyle and 100-yard freestyle, Desantis in the 500-yard freestyle, and freshman Mike Migliori in the 100-yard breaststroke.